

# DIME NOVEL ROUND-UP



A monthly magazine devoted to the collecting, preservation and literature of the old-time dime and nickel novels, libraries and popular story papers.

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Whole No. 429

## The Anatomy of Dime Novels

No. 10 The Arthur Westbrook Company  
by J. Edward Leithead



## DIME NOVEL SKETCHES NO. 102

### BEADLES POCKET LIBRARY

Publisher: Beadle & Adams, New York, N. Y. Schedule of Issue: Weekly. Issues: 492. Dates: January 16, 1884 to June 14, 1893. Price: 5c. Size: 8 1/4 x 5 3/4. Illustrations: Black and white cover. Pages: 32 pages. Content: Western, border, frontier, sea and adventure stories. Almost all were reprints from previous Beadle publications. The first 13 issues were titled Beadles HALF DIME Pocket Library.

## The Anatomy of Dime Novels

No. 10 The Arthur Westbrook Company

by J. Edward Leithead

Generally, the "Anatomy" series deals with the various novels written around a character or group of characters, real or fictional, who attained prominence in this type of story, or the numerous series on war (the American Revolution, the Mexican War, the Civil War, the Indian Wars, the Spanish-American War), or the long-running detective libraries, or stories of school, college and athletics, but in this instance the publications of the Arthur Westbrook Company, Cleveland, Ohio, will be taken up. Successors to M. J. Ivers & Co., who had taken over Beadle & Adams when the latter ceased publishing, the Westbrook Co. mostly issued reprints, but some original material, and their whole line was, I would say, attractively different from other "dime novels" then being published, and somewhat on the lurid side as to cover illustrations. It is well-known that all novel publishers used reprints to some extent, but Westbrook far more than usual and yet (the collectors of Beadle & Adams and other black-and-white novels probably will disagree with me) I think that the color covers and new format of certain of these reprints were more attractive than the originals.

Take Old Sleuth Weekly: the source of most of the stories was the George Munro publication, Old Sleuth Library. There were 203 numbers of the Weekly, 1908-1912, while the Library, a quarterly, 1885-1905, ran to 101 issues. It seems certain that other stories than those in Old Sleuth Library must have been used in the Weekly, although, being familiar with

the style of Harlan Page Halsey, who did the Old Sleuth stories, I can't detect any difference in the writing of the weekly issues to indicate another author than Halsey. However, the point I want to make is that the yellow-bordered covers of Old Sleuth Weekly, with their often weird and lurid circular illustrations, were bound to hit you in the eyes, whether you spent a nickel or just looked. Old Sleuth first came to fame in serials in George Munro's story paper, the Fireside Companion.

Old Sleuth (who wasn't old except as his favorite disguise, pictured in the Weekly's masthead, made him appear so, and few people knew what he really looked like) was by no means the only detective created by Harlan Page Halsey. There were Young Jack Sleuth, O'Neil McDarragh, the Irish Detective, Red-Light Will, the River Detective, the Gypsy Detective, Stealthy Brock, the Detective, Gasparoni, the Italian Detective, plus several lady sleuths, one of whom, Queen Myra, was handy with her fists as the cover illustration of No. 129 shows her knocking out two derby-hatted thugs, one already on the pavement, the other on the way down, while a girl, rescued by the intrepid female operator, stands pale-faced in the offing. Legend: "I guess you will release that girl!" exclaimed Queen Myra.

A quote from the opening of No. 95, The Secret of the Kidnapped Heir:

"If I thought you were in earnest  
I'd tear that mask from your face!"

"The words were spoken in a low, firm tone. A laugh, sweet, clear, musical, greeted the fierce expression

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quoted above. It was at a grand masked ball held in an elegant mansion. A gentleman arrayed as a brigand was seated beside a lady in the costume of the Queen of the Night. The latter had said:

"You act your part so well I am almost inclined to believe you are a burglar!"

"The lady had spoken in a merry, bantering tone, and the man had replied in a tone of semi-seriousness. After all, it was but a commonplace dialogue, on the surface. The words, under similar circumstances, might be used a hundred times and be as meaningless as a careless laugh. When spoken as narrated, there was a fatal significance in their use; a dark tragedy lurked in the shadow.

"The lady was a wonderful character. She attended that masked ball with a purpose; she had a deep purpose when she addressed the man costumed as a brigand. The man—well, the lady was trying to find out who and what he was.

"A few weeks previous the public had been horrified by a gruesome crime. A supposed widow of wealth and culture had been murdered by a masked burglar. She had occupied a fine residence, alone except for servants, and surrounded by an air of mystery. The murderer had departed with a considerable amount of her personal property, mostly jewelry . . ."

This much of No. 95 as a sample of Halsey's writing. The young woman was a female detective called Lady Kate (Kate Edwards) and the "brigand" was more than he appeared, as she suspected. But No. 95 was only half the story; it ends on this note, "That night the lady detective met with a startling adventure—

"The sequel to this strange narrative of crime and detective strategy will be found in

#### Old Sleuth Weekly No. 96

entitled

#### Foiled by a Female Detective."

Here may be the answer, or part of it, as to how 101 issues of Old Sleuth Library expanded into 203 issues of Old Sleuth Weekly: by divid-

ing the longer ones into two issues.

The first number of American Indian Weekly appeared Dec. 1, 1910. This was an unusually good title for a weekly, everything about it seemed to favor its becoming very popular with readers who were Wild West buffs (me among 'em y'betcha!). The masthead contained the title, with the head of an Indian chief in war bonnet to the right and a couple of tepees to the left. The cover illustration, in full color, was nearly square and with a yellow border, the number of the issue in the lower left hand corner instead of the top left as was customary with most "dime novels."

Most of the American Indian Weekly tales were new, quite a few featuring the Royal Northwest Mounted Police of Canada. There can hardly be any doubt that these stories of the Mounties were new and written for this Westbrook publication as, except for a few tales of the Redcoat Patrol in Diamond Dick, Jr. Weekly, I know of no other dime novels about the Canadian constabulary, who were not only very picturesque but a capable small force working for law and order against renegade Indians, white smugglers and gunrunners and bootleggers from across the U. S.-Canadian border-line. Still, plenty of the action was on the American side, too. Various Indian tribes, naturally, had a prominent place in this weekly.

No. 3 was The Black Death, or, The Curse of the Navajo Witch, No. 4 was The Squawman's Revenge, or, Kidnapped by the Piutes, No. 5 was Trapped by the Crees, or, Tricked by a Renegade Scout. This had one of the best cover illustrations in the series: a village of the Cree Indians, on the warpath, at night, with a Mountie tied to a tree in the foreground, and "The Dawn," a pretty Indian girl, about to cut him loose. Against a backdrop of night sky and buffalo-hide tepees, braves, flourishing lances and tomahawks, are doing a warhop around a big central fire.

It was the policy of American Indian Weekly to open the story with a "cast of characters"; these were

the principals in No. 5:

**Frederick Ellis**—A brave Inspector of the North-West Mounted Police, whose splendid fight against a host of bloodthirsty Cree Indians is still an epic of the vast domain owned by British North America.

**Jules de Cruces**—A renegade scout, whose downfall from a place of trust to the leadership of a band of Crees, half-breeds, whites and French-Canadians is one phase of the great half-breed rebellion begun by Louis Riel against Canadian rule in the North-West.

**Marion Elting**—Daughter of the Superintendent of the Alaska Division of the Royal North-West Mounted Police. She is a beautiful girl. Her peril from Jules de Cruces, and her rescue, after superhuman efforts, is a tale of absorbing interest . . .

**Caroline Bennington**—She is an extremely pretty maiden who shares the lot of her friend, Marion Elting.

**Clifford Waring**—He is better known as "Cliff," and as second in command to Inspector Ellis, is another hero of the deadly battles with the blood-thirsty Crees.

**Constable Casey**—Irish, witty, a true type of the "ould sod."

**Constable Manning** — Another brave man with a way of "doing things."

**Constable Bushwick**—Just a fighter from youth.

**Chief Piapet**—Everyone in the great Northwest knows him. A crafty, scalp hungry, devilish Sioux Indian, leader of the great nation which always contests the white man's assumed right to rule the North.

**Great Bear**—A Cree Indian, like his fellows, crafty, subtle and cruel.

**Fordijway**—Medicine Man to the Cree Indian Nation. A trouble-maker by inciting his people to frenzied attacks on the whites.

**Sir Frederick Elting**—Uncle of Marion Elting. Commander of the Royal North-West Mounted Police at Fort Edmonton, British North America."

No. 6, Betrayed by a Moccasin, or, The Round-Up of the Indian Smugglers and No. 7, Flying Cloud's Last

Stand, or, The Battle of Dead Man's Canyon are two more good Indian tales, all of those mentioned supposedly "edited by Col. Spencer Dair, the most celebrated Indian Scout, Bandit Tracker and Gun Fighter of modern fiction." Well, whoever was behind the "Dair" pseudonym wrote some good tales. But they were definitely not all his.

It has been said that some of the American Indian Weekly covers were ghoulish; one was, No. 14, The Tragedy of Hangman's Gulch, and No. 24, The Spectre of Thunderbolt Cavern, borders on it. But, all in all, they strike me as unusual and exciting Western illustrations, all but four, I believe, the work of one artist who did most of the covers for the Westbrook output. The four exceptions in American Indian were Nos. 1, 2, 3 and 4, and extremely well done.

Several Jesse James stories in this weekly were reprints from another source. No. 28, Doom of the Banded Brothers, or, The Demon Renegades, is a tale of the James Boys and Cole Younger at odds with the Fifth Cavalry, and one of the characters is "Roaring Bill" Bradley, who runs a dancehall at Nayo, Missouri, and does too much talking about the James Boys. St. George Rathborne introduced a crooked sheriff named "Roaring Bill" Reynolds in early issues of Young Rough Riders Weekly (Street & Smith). It could be a coincidence that some other writer picked a name like Roaring Bill, but the style of writing and use of the expression "Swearing like a certain army in Flanders" serve to support my conclusion that this story was by St. George Rathborne, one of his many Log Cabin Library "James Boys" novels for Street & Smith, retitled.

Quote from Doom of the Banded Brothers, a scene in Roaring Bill's dancehall, with Jesse baiting the man who talked too much:

"Jesse laughed in a strange manner. He walked over to the bar, still keeping his revolver trained upon Roaring Bill, and he poured a glassful of whiskey.

"Now you come over here, Bill, and take a drink with me," continued Jesse. "No, don't put your hands down. Bend down and lap up that booze."

"In spite of his protestations, Roaring Bill was forced to hold his hands in the air, lean over, grip the whiskey glass between his teeth and drink as much of it as he could, under the embarrassing circumstances. The fiery stuff caused the dancehall proprietor to choke and swear, but nevertheless he managed to get a good portion of the whiskey down.

"That's the way dogs drink," snapped Jesse. "You're nothing but a yellow hound dog, so I made you drink like one. You run a dance-hall, Roaring Bill, and I'm going to see how you can dance."

"Roaring Bill weighed two hundred and fifty pounds. 'Why, Jesse,' he whined, 'I can't dance!'

"Bang! The shot from the revolver in Jesse's right hand neatly clipped the straps on the left boot of the dance-hall proprietor.

"Dance!" howled the outlaw.

"Swearing like a certain army in Flanders, Roaring Bill awkwardly began to shuffle about the open space near the bar. Jesse James enjoyed the spectacle hugely.

"You dance like a bear!" bawled Jesse. "Hey, Bill! Hit it up!"

"Roaring Bill tried to dance a little faster. Bang! went Jesse's revolver again, the bullet cutting the straps on Bill's right boot, and he began to dance with more abandon.

"Whirl around, Bill!" cried the outlaw. "Give us some fancy steps!"

"Roaring Bill knew that Jesse James was in a humor to do anything, so he did 'hit it up' and with elephantine grace gamboled around the room.

"Get up on the bar, Bill," commanded Jesse. "Dance up and down on the bar, and if you fall off, I'll kill you!"

"Roaring Bill made heavy weather of getting up on top of the bar, but he did so finally and capered about, doing his best to satisfy the desperado, and for twenty minutes the unfortunate dance-hall keeper shuffled

about, while broken glass flew or crunched underfoot and the bar looked as if a cyclone had struck it."

Jesse James empties his gun at the bar, draws another gun—but Roaring Bill snatches out a weapon of his own, throws a shot and drops down behind the bar. Bradley's slug is deflected by Jesse's belt buckle, though the impact staggers him. Sounds of aroused citizenry outside warn him he'd best be getting out of there. But, wanting to down Roaring Bill first, he "overturned two or three chairs, making an impromptu bulwark before him." Jesse and the man behind the bar bang away at each other, the outlaw taking a bullet through the crown of his hat.

"Jesse James immediately pulled the hat backward and drummed with his spur-ended heels as if in death agony. Roaring Bill felt sure that he had killed the notorious outlaw, and with a wild shout of triumph barged out from his place of refuge . . . Jesse fired from behind his shelter, between the rounds of one of the chairs, and the outlaw's slug struck the dance-hall keeper directly in the center of his broad chest. With a scream that echoed through the room, Roaring Bill fell dying to the floor, making the boards quake. His revenge having been satisfied, Jesse James ran out of the place and vaulted upon his horse."

Besides No. 28, there were other James Boys tale in American Indian Weekly, no doubt the work of the same writer. No. 25 was Red Hand of the Northwest, or, The Pirates of Hornaday River, and Jesse James is in this one, working with pirates and Indians, of whom Red Hand is the leader. Northwest Mounted Police are in this number, too, and I believe it to be the re-write of an original "James Boys" tale in Street & Smith's Log Cabin Library. No. 26 was The Hermit Bandit's Revenge, or, The League of the Fur Stealers. In this story, a bandit named Maxwell Hyde, near the end, turns out to be Jesse James himself. Probably another Log Cabin rewrite. No. 27, The Curse of

Coronation Gulf, or, The Outlaws of Blue Waters, has Maxwell Hyde in it, with little said about Jesse. No. 29, The Witch of Devil Whirlpool, or, The Gun-Men of Split Lake—again Maxwell Hyde, who is Jesse—both Jesse and Frank in this issue. Strangely, though, Hyde seems to be in the detective profession. A re-write, no doubt.

In spite of its good points, American Indian Weekly folded after 32 issues, the last one dated July 6, 1911, and the masthead, with No. 33, read "Western Weekly. Life on the Prairies—The Border—The Rocky Mountains." Gone was the yellow border around the cover illustration. In the upper left hand corner was the head of a bearded, masked bandit (Jesse?), pointing a six-shooter. This was soon replaced by the head of a cowboy in a tall-crowned sombrero. The first issue of Western Weekly, numbered 33, was Train Wreckers of the West, or, The Gold Mountain Holdup, by James Bennett Hopkins. His name has a familiar sound but I can't place him or the story (of outlaws like the James-Younger gang, pictured on the cover watching a train crash through a weakened bridge), but I think it is a reprint from some other publication.

No. 34 is a curious sort of yarn for a Western series, also by James Bennett Hopkins. Its title is Big Bill, the Scourge of the Black Hills, or, Robbed of Millions. Don't get yourself set for a tale of road agency along the Deadwood-Cheyenne Trail because the action takes place in Boston, Mass. The cover illustration, though well done, has no hint of the Black Hills about it, showing instead two safe-crackers working on a steel bank vault, with the silhouettes of a cop and two detectives seen through the grille of a teller's cage. Without doubt this is a reprint, something that would have gone well in Old Sleuth Weekly and never intended as a "Western," although there is reference by one of its characters, a reporter on a New York paper, to "Big Bill, the Scourge of the Black Hills, an outlaw and desperado" who came East to join the

Safe-Crackers' League and was followed by David Stimson, the reporter, the latter, by the way, traveling under the name "Ezra Ainsworth" until the final chapter.

Fortunately, the issues which followed were suitable for a Western Weekly, but all were reprints, most of them from Beadle's Half Dime and, I think, a few from Beadle's Popular Library. Western Weekly No. 61, Buckhorn Bill, or, The Red Rifle Team was Beadle's Half Dime No. 61, and No. 47, 'Liza Jane, the Girl Miner, or, The Iron-Nerved Sport was Beadle's Half Dime No. 303, both by Edward L. Wheeler. But the color cover illustrations were all by Westbrook's star artist, whatever his name was. No. 70, Minkskin Mike, the Boy Sharpshooter, or, Columbia Jim on the Warpath by Oll Coomes was reprinted from Beadle's Half Dime No. 272, and Coomes had numerous other stories in Western Weekly: No. 39, The Indian Pilot, No. 40, Old Tom Rattler, the Red River Epidemic, No. 41, Kit Harefoot, the Woodhawk, 42, Silver Star, the Boy Knight (a Kit Bandy story), No. 43, Midnight Jack, the Road Agent, No. 45, Hercules, the Dumb Destroyer, No. 46, Tiger Tom, the Texan Terror, No. 54, Hawkeye Harry, the Young Trapper Ranger, No. 63, Little Buckskin, the Young Prairie Centaur (a Kit Bandy story), No. 66, Web-Foot Mose.

You might think, from this listing of Oll Coomes' stories (he was a top author of Westerns for Beadle & Adams) that he had written Western Weekly. But no, there were other famous dime novel writers doing their share: Col. Prentiss Ingraham, Captain Frederick Whittaker, T. C. Harbaugh, Edward L. Wheeler and Edward S. Ellis (one under his own name, No. 62, Nat Todd, or, The Fate of the Sioux Captive, two under the pseudonym "Capt. J. F. C. Adams," both of the latter stories, Nos. 60 and 64, about Nick Whiffles).

Western Weekly ran 42 issues, then came to an untimely halt with No. 74, April 25, 1912.

(to be continued)

## Sherlock Holmes Exhibit

by J. Edward Leithead

While I am still enthused by my visit to the Sherlock Holmes Exhibit at the Philadelphia Free Library, 19th and the Parkway, I'd like to mention "what I saw there" that may interest other admirers of Holmes—and of Nick Carter. These two detectives seem to have had about them an inescapable air of reality. Stories of Sherlock Holmes have been read in almost every language. He has been in numerous stage plays, William Gillette having appeared in that role successfully for many theatrical seasons, while other famous actors played the super-sleuth in the movies and on radio. Even Holmes' place of residence—and of Dr. Watson, before he married Mary Morstan — 221-B Baker Street, was reproduced for an exhibit in an English festival, and later shown in New York. Then there was the organization of the Baker Street Irregulars, and books like "Profile by Gaslight," edited by Edgar W. Smith, written by such eminent devotees and students of the Sherlock Holmes saga as Christopher Morley, Heywood Broun, Carolyn Wells and others, and "The Private Life of Sherlock Holmes" by Vincent Starrett, author, journalist and authority on Holmes, all contributing to putting the breath of life into the fascinating character in cape and deerstalker and inevitable pipe. Most recently, "Baker Street" was a smash hit musical on Broadway, with Fritz Weaver perfectly cast as Sherlock Holmes.

To estimate the number of stories from which Nicholas Carter emerged life-size would be a tremendous task in research, for, eventually, so great and continuous was the demand for them that even numberless reprintings of Nick Carter originals were not enough. Tales of other detectives, Old Cap Collier, Sheridan Keene, Old Broadbrim and Sexton Blake were tailored to fit Nick. And several 300-page book-lengths written for Harrison Keith tales in New Magnet, changed to Nicks when Street &

Smith realized Keith was no successful rival to Carter. In addition to all the vast paper coverage of Nick Carter's life and exploits, serial story paper, nickel weeklies, thick book paperbacks, hard-cover 10c store editions of several titles, 40 new 80-page novels in Nick Carter Magazine, tales in Detective Story Magazine and Clues, translations into other languages, he is supposed to have been presented on the stage (though I have no proof of it), and for certain, in 1939, he was in 3 excellent feature talking movies with Walter Pidgeon as the famous detective, and Lon Clark, over WOR and the Mutual Network, was the voice of Nick Carter in 1943.

It was Frederick Van Rensselaer Dey who built up the character of Nick (and his chief assistants, Chick and Patsy), until it was easy to believe they really existed, and Street & Smith fostered the idea. First it was a printed notice in the back pages of Nick Carter Weekly, over the signature "Nicholas Carter," that announced the tales beginning with #372 (which happened to be the well-known Dazaar series by Dey) would all be edited by Nick's adopted son and first assistant, Chickering Carter. Later, in Nick Carter Weekly #710, "The Stockbridge Affair," was a 4-page insert on slick paper describing Nick's training as a detective by his father, Sim Carter his notable success in combating crime, his home on Madison Avenue, New York City, and his official family, the front page having a specially drawn and excellent portrait in sepia of Nick.

The Sherlock Holmes Exhibit at the main Free Library building was mostly material from the private collection of a Mr. Anderson, of Penn Valley, Pa. It was arranged in large well lighted showcases along two walls on the first floor, and one smaller showcase in the center, these last being books and other memorabilia relating to stage plays of Holmes, and letters from the author, A. Conan

Doyle, in a very neat and legible hand.

You are supposed to view them from showcase number one, each case containing books, magazines, original illustrations (if any) and explanatory placards concerning one novel (Doyle wrote 4) or one volume of short stories (he wrote 56 shorts). The back of each showcase was adorned with a large silhouette (from a Sidney Paget picture) of Holmes in his deerstalker, pipe in mouth.

At number one showcase, therefore, you follow in the footsteps of Sherlock Holmes and Dr. Watson as they meet for the first time and solve "The Study in Scarlet." This novel written in 1886, was unable to find a publisher (it has happened before to gems of literature!) until 1887, when it appeared in Beeton's Christmas Annual. A very good copy of this issue of the English magazine is there, flanked by a copy of the 1st English clothbound edition, open to a line drawing by Doyle's father. On the other side is an American 1st in hardcovers, with Harper & Bros. imprint.

Showcase number two features Sir Arthur Conan Doyle's second novel, "The Sign of the Four" (although the placard has it "The Sign of Four"), published 1890. Here again are the English magazines, the clothbounds with the English imprint and the American. Illustrations by Artist Sidney Paget, whose interpretation of Holmes I believe to be nearest to perfection—and Paget's Dr. Watson, and others by him.

It would be boring to report these items, case by case. So, "The Adventures of Sherlock Holmes" is published, 1892, twelve stories, with 16 illustrations by Sidney Paget, and "Memoirs of Sherlock Holmes" follows in 1894, eleven stories with frontispiece and one other illustration for "The Final Problem" by Paget, and 22 illustrations by W. H. Hyde. Hyde's conception of Holmes is too youthful and dandified to agree with Sir Arthur's word profile of him. Paget's, on the other hand, is quite convincing.

These two volumes continued to

make Holmes the most popular fictional character on both sides of the Atlantic. But, with the writing of "The Final Problem," when Holmes and his great antagonist, Professor James Moriarty, locked in a death struggle, whirled from a cliffside into the Reichenbach Falls, Switzerland, production was abruptly suspended. A. Conan Doyle believed he had written much better and enduring books, like "The White Company," "Micah Clark," "Sir Nigel," etc. Popular as Holmes was, it is a wonder that Doyle could think the public would switch to his historical novels, well written and researched though they were. In the exhibit is a reproduction of the memorable Sidney Paget illustration of Holmes and Moriarty falling to their "death."

Yet Sir Arthur resisted the clamor for Holmes' return for some time. In the showcase featuring the third novel, "The Hound of the Baskervilles" (1902), is an original water color titled "The Slavering Hound." I failed to catch the name of the artist, but there were books and magazines with the familiar Sidney Paget art work illustrating this Sherlock Holmes adventure. I had learned to recognize "a Paget" without seeing the "S P" in a corner of the drawing.

"The Hound of the Baskervilles," serialized in the Strand Magazine, was a genuine chiller and supposed to have occurred prior to "The Final Problem." Doyle was holding out against Holmes' resurrection, but, I would imagine, finding it hard to do because of the fuss readers had made, and were still making, when he killed off their favorite character.

He finally gave in, and "The Return of Sherlock Holmes," a collection of 13 short stories, began in the Strand in 1903. The exhibit has copies of this British periodical, and of the American weekly, Collier's, in the latter the new series being illustrated by Frederic Dorr Steele. As to the reported demise of the great detective—well, it just hadn't happened. Of course, book publication followed and the Doubleday, Page & Co. edition is

dated 1905.

Printers should have had no trouble reading Arthur Conan Doyle's handwriting. Some pages of manuscript in the display are from "The Return," VII, "The Adventure of Charles Augustus Milverton." It was originally titled, in Doyle's neat hand, "The Adventure of the Worst Man in London" (taken from a remark by Holmes on the first page of the script). Doyle had drawn a line through it and re-titled it as shown above. I can't say I agree with Sir Arthur that he settled on the better title in this instance.

The next in order of publication was the 4th Sherlock Holmes novel, "The Valley of Fear," first serialized, then issued in book form in the U. S. A. by George H. Doran & Co., 1915, with seven illustrations by Arthur I. Keller. This novel, based on the murderous doings of the Molly Maguires in the coal regions and how they were tracked down by an operative from the Pinkerton National Detective Agency, J. P. McPharland, involved Holmes on the other side of the Atlantic.

In the exhibit is a copy of "The Molly Maguires" by Allan Pinkerton, a factual book which, a placard states, was the source of the Holmes novel. In "The Valley of Fear," however, the Molly Maguires are called "The Scowlers" and McPharland "Jack McMurdoo."

From the same publisher, George H. Doran & Co., in 1917, came another volume of 8 short stories and one two-part story of Holmes, "His Last Bow." Brought out of retirement by the imminence of war with Germany in 1914, Holmes is of inestimable assistance to the British government in a spy case. And, although this was supposed to be the last work of the master about the master detective, it turned out, as on a former occasion, that it wasn't his "last bow" after all (something to please any detective story addict!).

The Strand Magazine published the last Sherlock Holmes story in 1927. It was one of a new series, 12 short stories, that were published in book

form by George H. Doran & Co. that same year. From the copyright dates in the book, some of the stories had previously appeared in Collier's, Liberty Weekly and other periodicals as well as the Strand.

They are all here (or most of them) on view at the exhibit (which will end early in March), books, magazines, original drawings, original manuscript, letters. I like the Frederic Dorr Steele illustrations very much and some others are quite good; but I still think Sidney Paget caught the likeness of Holmes and Watson, of Professor Moriarty, "the most dangerous man in London," and Mycroft Holmes, who scarcely resembled his brother Sherlock and was a very high, likely the highest official in the Foreign Office, better than any other artist. Books like "The Private Life of Sherlock Holmes" by Vincent Starrett and the multi-authored "Profile by Gaslight," are also here, but—

Something is missing: the new series of shorts, 6 by Adrian Conan Doyle, Sir Arthur's son, and top detective story writer, John Dickson Carr, in collaboration, and six by Adrian Conan Doyle. To my notion some fine Sherlock Holmes adventures were the result, and eleven of them appeared in Collier's with excellent illustrations in full color by Robert Fawcett, recapturing the charm of a happier day in England, spiced with some bizarre crimes (but what of that, Holmes was there and in his prime). This new series saw publication by Random House in the 1950's under the title, "The Exploits of Sherlock Holmes." The first story in the book, "The Adventure of the Seven Clocks," was published in Life Magazine. Another story, "The Adventure of the Dark Angels," was entitled "The Adventure of the Demon Angels" in Collier's.

Since it is a known fact that many stories about other detectives were re-written for the Nick Carter saga, did any of them reflect a Sherlock Holmes influence? The answer is yes.

Discussing "The Great Nick Cart-

er" in an article of his published in Reckless Ralph's Dime Novel World, dated March-April, 1933, the late Frank T. Fries, long a member of H. H. B. and a Nick Carter fan, wrote ". . . all kinds of detective stories were run in, with the original characters' names being changed to the Carters. Even Sherlock Holmes yarns were used, Nick becoming the detective instead of Sherlock, and Chick filling Dr. Watson's shoes. This conglomeration continued until Dey took hold. He it was who made Nick Carter famous. His stories were uniformly good . . ."

Some years ago I had some correspondence with Vincent Starrett on the subject of Sherlock Holmes and Nick Carter. He was in search of a book that "was probably an early volume in the Street & Smith Magnet Library. It contained a series—I think twelve—of Nick Carter short stories . . . They were very frankly based on the original series of Sherlock Holmes stories, but with (of course) a change of names and background . . ."

I suggested it might be "The Detective's Pretty Neighbor, and Other Stories," a series of Nick Carter shorts in Magnet Library #89, later reprinted as New Magnet #1018—but this wasn't it; nor was another book of shorts, "The Adventures of Harrison Keith, Detective," Magnet Library #93, which wasn't reprinted in New Magnet.

Vincent Starrett remembered that these shorts "were definitely copied from the first twenty-two or twenty-three Sherlock Holmes shorts. I particularly recall the one in which a valuable 'paper' was served up under a breakfast cover by the detective, in returning it to his client (you will recall the famous Holmes tale in which this occurred)."

I do—it was "The Naval Treaty," in "Memoirs of Sherlock Holmes." But that copy of New Magnet Library has unfortunately, so far as I know, continued to elude us.

One Nick Carter I read which showed the Holmes influence was Nick Carter Library #142, "A Personal in

the Herald, or, Underground Work by a Brainy London Crook." This is very reminiscent of "The Red-headed League" in "The Adventures of Sherlock Holmes." Who wrote the Nick Carter version I do not know, but it wasn't Fred Dey, with whose style and rhythm I am familiar. It was reprinted in Magnet Library #117 as "A Herald Personal," with two other stories, printed again in New Magnet #1026.

### The End

#### RECENTLY PUBLISHED ARTICLES CONCERNING DIME NOVELS

American Book Collector, March 1968, Vol. 18 No. 7, \$1.00. Publisher W. B. Thorsen, 1822 School St., Chicago, Ill. 60657. LEGENDARY HEROES AND THE DIME NOVEL, by J. Edward Leithead. An excellent article about the dime novels featuring western heroes. Mr. Leithead at his best.

#### EXCERPTS FROM LETTERS TO THE EDITORS

Dear Mr. LeBlanc: I am going on 77 (born in October 1891) and while this is what is now called "young old age" I cannot compete with those I call young. I enjoy the many fine articles and letters in the Roundup. Read and reread them. Will be in the hospital for 7 to 10 days so hope to be home to receive the next issue of the Roundup. By the way do you know of any subscribers who were born or live in Paterson or Jersey City? — Lou H. Dreyer, Pasadena, Calif.

Dear Ed: I really enjoy your fine little monthly "Roundup" and look forward each month to receiving it. Keep up the fine work. You are really filling a void which otherwise would exist with fellow collectors. I am looking for Secret Service. Do you have any for sale or do you know of another collector who might be willing to sell any copies?—Stanley E. Butcher, 4 Washington Ave., Andover, Mass. 01810. (Can anyone help Mr. Butcher by offering Secret Services for sale?)

## MEMBERSHIP CHANGES

279. Paul T. Jung, 126 Dolshire Dr., North Syracuse, N. Y. 13212 (New mem.)  
 280. Bodleian Library, Dept. of Printed Books, Oxford, England  
 281. Floyd I. Bailey, P. O. Box 17561, Ft. Worth, Texas 76102  
 282. Mohawk Valley Community College, 1101 Sherman Dr., Utica, N. Y. 13501  
 283. Max Goldberg, 728 Worcester St., Natick, Mass. 01762

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## NEWS NOTE

Sam Moskowitz, the avid dime novel science-fiction collector and anthology editor has scored again. This time, his book *SCIENCE FICTION BY GASLIGHT*, reprints little known science fiction stories from the popular magazines published between 1891 and 1911. It makes excellent reading and this reviewer truly enjoyed it, especially Mr. Moskowitz's introduction. The book is published by The World Publishing Company, 2231 West 110th St., Cleveland, Ohio. \$6.95.

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## DIME NOVEL EXHIBITS

### Providence Public Library

The Providence Public Library has on exhibit 70 cases of dime novel material loaned by Frank C. Acker. Featured are the Merriwells and a good representation of all formats of dime novels from the early Beadles to the later pocket size Street & Smith publications. The exhibit will be on display throughout the month of June. So if you are in the area and can make it to Providence, by all means drop in to the Library and enjoy an afternoon of excellent viewing.

### University of Minnesota Walter Library

The University of Minnesota Walter Library had on exhibit April 1 thru 15, 1968, an excellent selection from the George H. Hess Collection of dime novels. J. Randolph Cox put the exhibit together tracing the history of Nick Carter from his early appearances through his magazine appearances to his late appearance in pocket book form. A brochure prepared by Mr. Cox has been distributed by the University of Minnesota to all Round-Up subscribers.

## DIME NOVEL COLLECTOR'S BOOK SHELF

**HAROLD LLOYD'S WORLD OF COMEDY**, by William Cahn, published by Duell, Sloan and Pearce, New York. Contains references to Lloyd's using Frank Merriwell as a pattern: "I would be an average, recognizable American youth and let the situation take care of the comedy." Also of interest are illustrations of two Tip Top Weeklies and Horatio Alger books. (Information sent in by Frank C. Acker.)

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## NEWSY NEWS

### By Ralph F. Cummings

Louis H. Dreyer of Pasadena, Cal. is recovering from a serious stomach operation. Everything went well and Mr. Dreyer will soon be up and around again.

R. H. Porter, P. O. Box 38, Austin, Texas 78767, wants any old dime and nickel novels written by Sam Hall, he is interested in, any one having any of the old Ogilvie Publishers paper books, such as "A Texas Cowboy," "Beyond the Law," "Custer's Last Fight," "The Robber King," that came out in the Railroad Series. R. H. P. says he guesses he is interested in items that others want, of which are the hardest to get. He loves most anything on Texas that's scarce, also the James, Dalton and Younger's that deal with Texas, and published by J. S. Ogilve & Co. of N. Y.

W. D. Smith, 301 Highland Ave., Downingtown, Penna, loves the book business and he says when he thinks of his dad and myself, he thinks of dime novels. His father is Ralph P. Smith, of Lawrence, Mass. W. D. is interested in generally just about any-

thing pertaining to the Civil War, slavery, and early travel books, especially the ones published pre-1870.

We all missed Dr. Albert Johannsen when he passed on in his sleep at his home in Winter Park, Fla., Jan. 11th, 1962. Throughout the world he had many friends and correspondents who were interested in one of the varied fields that made his life so worthwhile—geology, early Western (American) literature, and Dickens, as well as old Dime and Nickel novels. And so, peacefully, Dr. Jo completed a useful and full life, filled with tremendous interest in, and curiosity about, this world we live in. Sent in by Willard Johannsen, son of Dr. Jo (Albert Johannsen).

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